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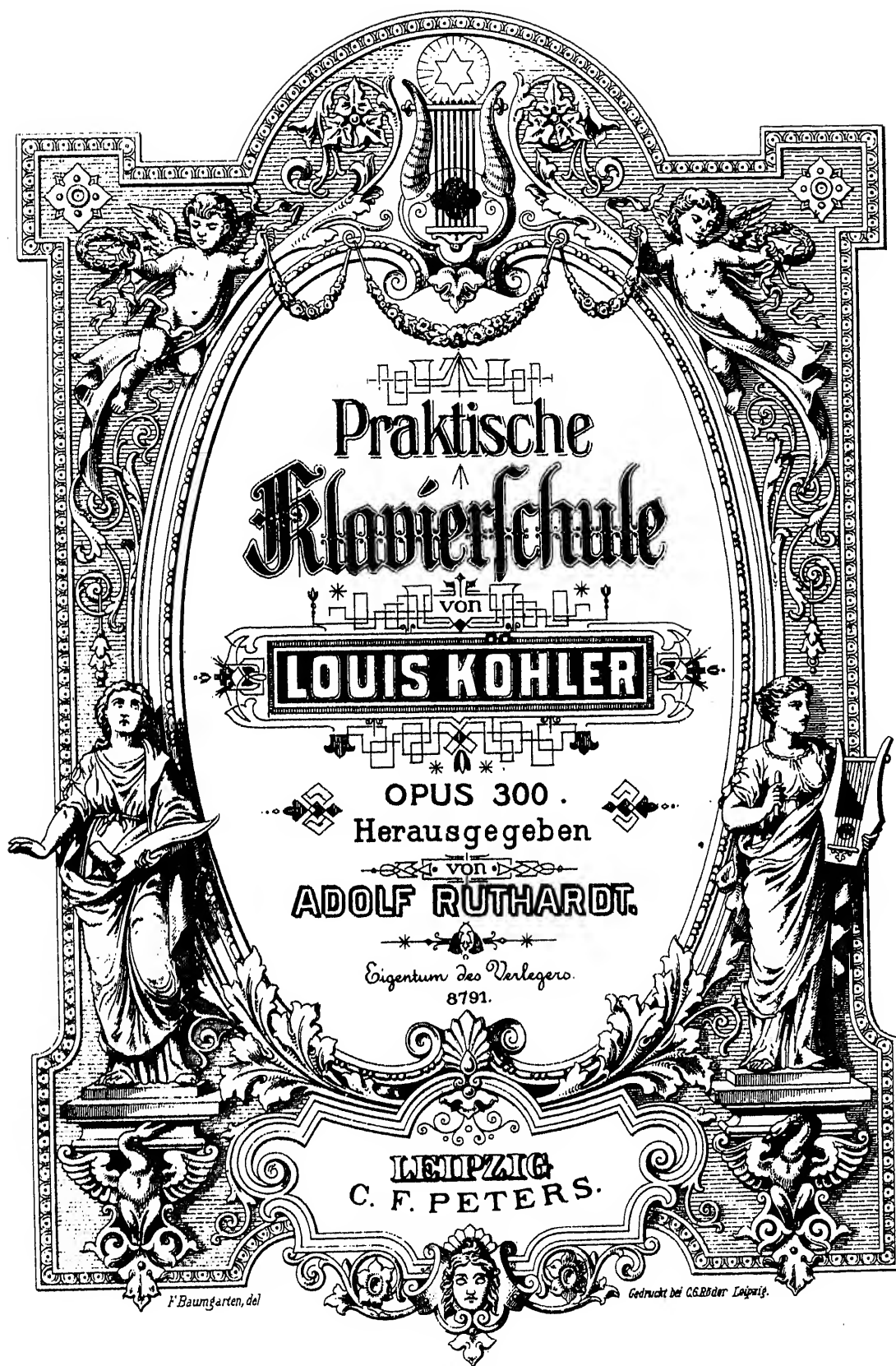
Nr. 1969b

KÖHLER

Praktische Klavier-Schule
Practical Piano-Method

Opus 300

II



TEIL II

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Zweistimmige Invention.

Two-part Invention.

Joh. Seb. Bach.

169. *Allegro,*

p *p* *cresc.* *f* *p* *cresc.* *f* *poco rallent.*

DOPPELSCHLAG.

Diese Verzierung besteht aus einem zweimaligen Wechsel des Haupttones erst mit dem nächsthöheren und dann mit dem nächsttieferen Ton. Sein Zeichen ist ∞.

THE "TURN."

This embellishment consists in playing the principal note first with the next note above, and then with the next note below. Its sign is ∞.

Schreibart:
Written:

Ausführung:
Played:

Früher machte man einen Unterschied zwischen den Zeichen ∞ und ∞. Bei dem letzteren nahm man im Wechseln zunächst den tieferen und dann den höheren Ton, also umgekehrt, wie oben.

A distinction used to be made between the signs ∞ and ∞. In the case of the latter, the turn was executed first with the lower note, and then with the upper one:

Schreibart:
Written:

Ausführung:
Played:

Heutzutage schreibt man diese Verzierung der beabsichtigten richtigen Ausführung wegen lieber in kleinen Noten aus, ähnlich wie es oben im 2. Notensystem geschehen.

In the present day, to secure the execution intended, the turn is shown in small notes, as in the first example, above.

TRILLER.

Die schnellste gleichmäßige Wiederholung einer Hauptstufe mit ihrer oberen Nebenstufe nennt man „Triller“, bezeichnet durch *tr* oder *trm*. Gewöhnlich folgt dem Triller zur Abrundung noch ein sog. Nachschlag, der darin besteht, daß man beim letzten Trillerschlage statt der obern Hilfsnote die untere nimmt. In folgenden Beispielen ist der Nachschlag in kleinen Noten angegeben, was aber häufig unterbleibt. Manche Triller, besonders kürzere, sind überhaupt ohne Nachschlag gedacht. Hierüber zu entscheiden, ist Sache des Spielers. Für die Dauer des Trillers ist der Zeitwert der Note, über der das Trillerzeichen steht, maßgebend. Triller über sehr kurzen Noten sind oft nur als Pralltriller ausführbar und sind ohne Schaden als solche zu behandeln.

Nachschlag.
After-turn.

Schreibart:
Written:

Ausführung:
Played:

Wenn eine der Nebenstufen des Trillers ein Versetzungszeichen haben soll, so wird dasselbe, je nachdem, über oder unter das Zeichen *tr* gestellt, letzteres besonders, wenn der Nachschlag, wie häufig, nicht in Noten angegeben ist.

When the upper or lower note of the shake is to be executed with a sharp, flat, or natural, the accidental sign is placed then over or under the sign *tr*, the latter, when the after-turn, as is often the case, is not expressed by notes.

Tempo di Minuetto.

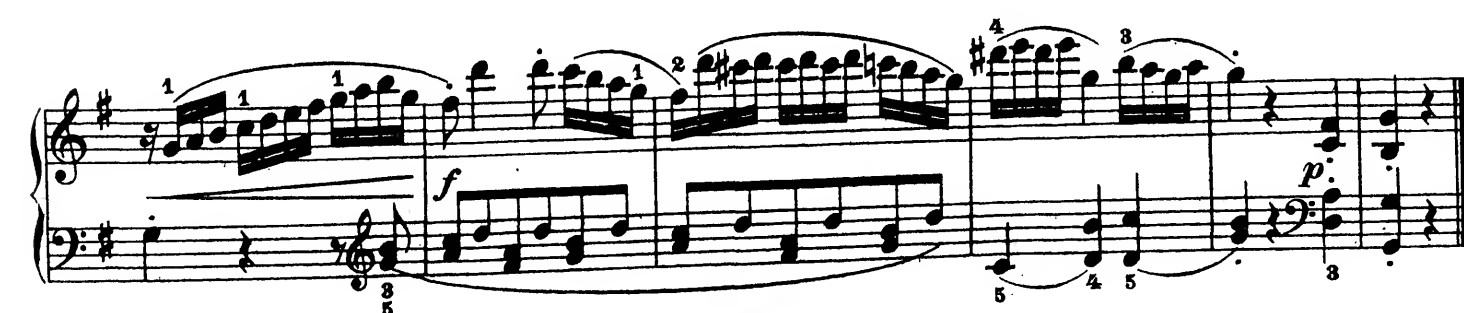
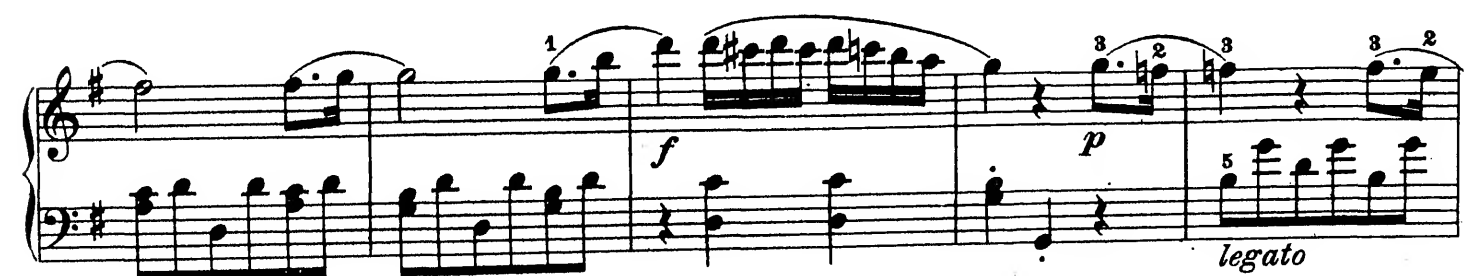
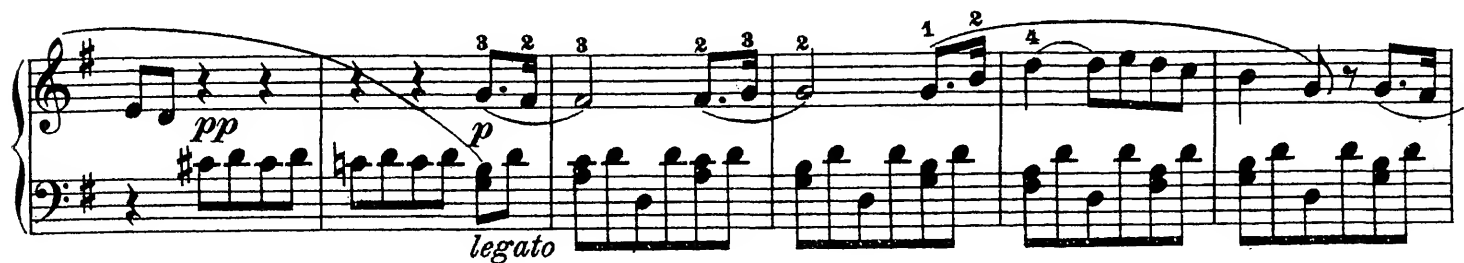
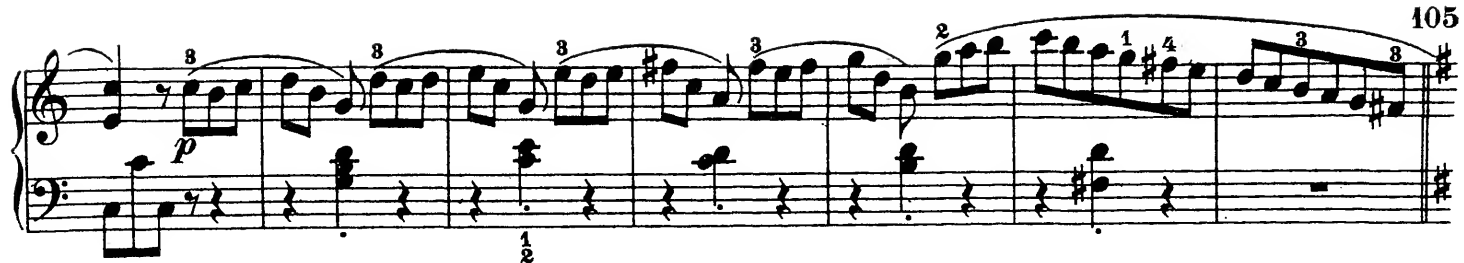
Menuett.

L. van Beethoven.

170.

The musical score is written for piano and consists of 17 measures. It begins with a piano introduction marked 'p' and 'legato'. The melody is primarily in the right hand, featuring triplets and slurs. The bass line provides harmonic support with chords and occasional melodic fragments. The score includes dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The piece concludes with a final chord in the right hand.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as fingerings (e.g., 1, 2, 3, 4, 5, 8), dynamics (p, pp, mf, f), and articulations (legato). The piece features a mix of melodic lines and harmonic accompaniment, with some sections showing complex fingerings and others being more rhythmic. The overall style is characteristic of early 20th-century piano literature.



The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-5 above the notes. The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system concludes the piece with a final double bar line. The page number '107' is located in the top right corner.

STÜCK MIT TRILLERN.

PIECE WITH SHAKES.

Andante.

ebenso in the same way.

172. *mf* *legato*

ebenso *tr* *ebenso* *tr* *ebenso* *tr*

tr *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

legato

TERZENGÄNGE.
Jeder Teil zehnmal.

PASSAGES IN THIRDS.

Each section 10 times.

Allegro.

173.

Übungsstück.

Study.

Moderato.

Carl Czerny.

174.

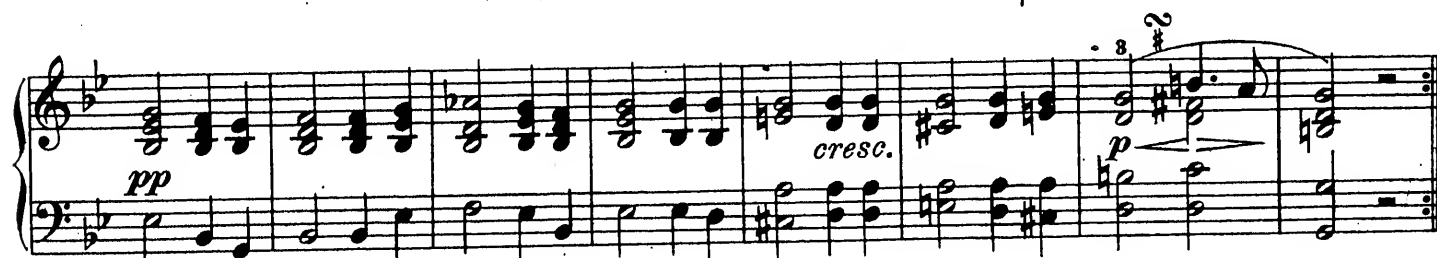


ÜBUNG FÜR DAS LOSE HANDGELENK. | EXERCISE FOR SUPPLE WRIST.



Lied. Song. „Der Tod und das Mädchen.“

Franz Schubert.



ÜBUNG IN DOPPELLÄUFEN.

Jeder Teil sechsmal.

EXERCISE IN DOUBLE RUNS.

Each section 6 times.

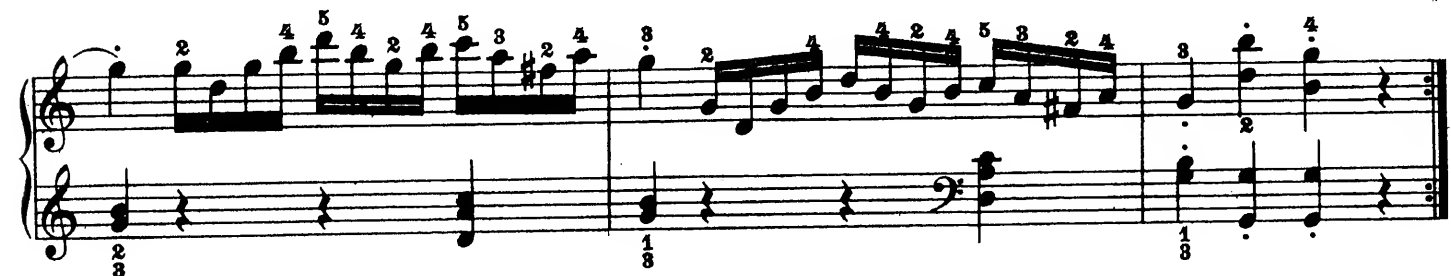
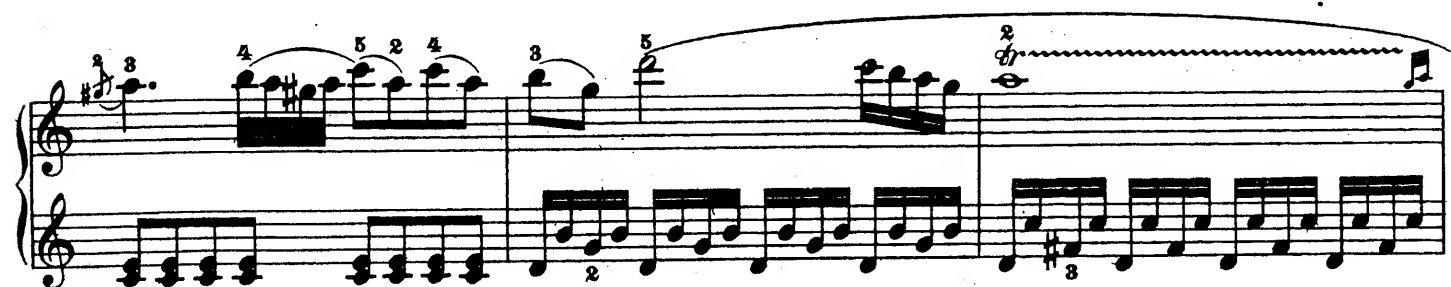
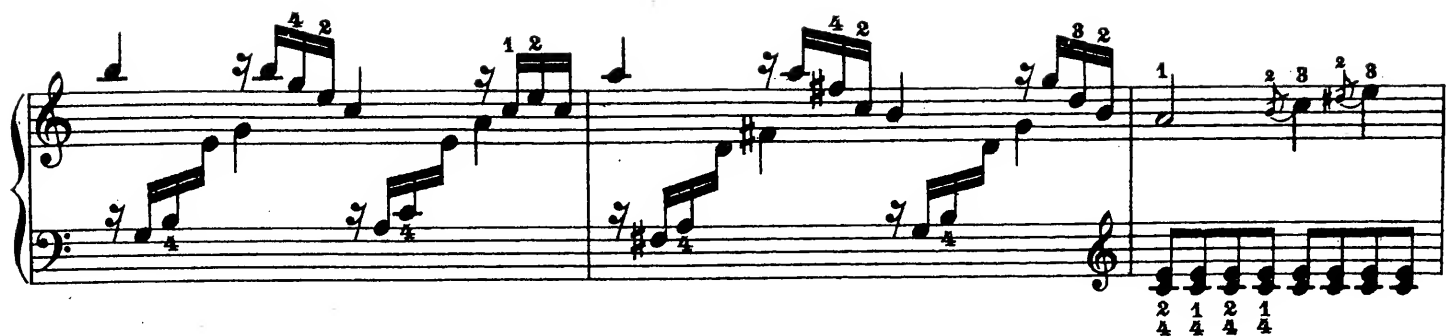


Sonate.
Satz 1.

W. A. Mozart.

178. *Allegro.*
dolce

The musical score consists of six systems of two staves each. The first system begins with measure 178, marked '178.' and 'dolce'. It features a piano introduction with a 'dolce' marking. The second system starts with a forte 'f' dynamic. The third system includes a mezzo-forte 'mf' dynamic. The fourth system continues with various musical notations including slurs, trills, and dynamic markings like 'f' and 'mf'. The fifth system features a piano introduction with a 'dolce' marking. The sixth system concludes with various musical notations including slurs, trills, and dynamic markings like 'f' and 'mf'.



The musical score consists of six systems of staves. The first system begins with a treble staff containing a few notes and a bass staff with a continuous eighth-note pattern, marked *mf* and including fingerings 3 1 2, 3 1 2, 3 1 2, 3 1 2, and 3. The second system continues the eighth-note pattern in the bass and features a melodic line in the treble with trills and slurs. The third system is marked *f* and features a more complex rhythmic pattern in the bass with slurs and fingerings. The fourth system includes a treble staff with chords and a bass staff with a steady eighth-note accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The sixth system concludes the piece with a final chord in the treble and a bass staff with a steady eighth-note accompaniment.

114 Die Fis-Molltonleiter. Scale of F# minor.



Allegro. Aus dem Rondo „Alla Turca.“

W.A. Mozart.



Glockenspiel. Carillon.

Allegretto grazioso.



Die Wiederholungen dieses Stückes sind *pp* eine Oktave höher zu spielen.
Is to be repeated an octave higher.

ÜBUNGEN.

EXERCISES.

415

181. Jeder Teil sechsmal.

Each section 6 times.

Rechts.



Links.



E-Durtonleiter mit *fis*, *cis*, *gis*, *dis*.

Scale of E major, with *f#*, *c#*, *g#*, *d#*.

Rechts.



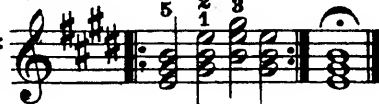
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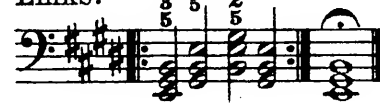
Der E-Durdreiklang in seinen drei Lagen:

The E major triad in its three positions:

Rechts.

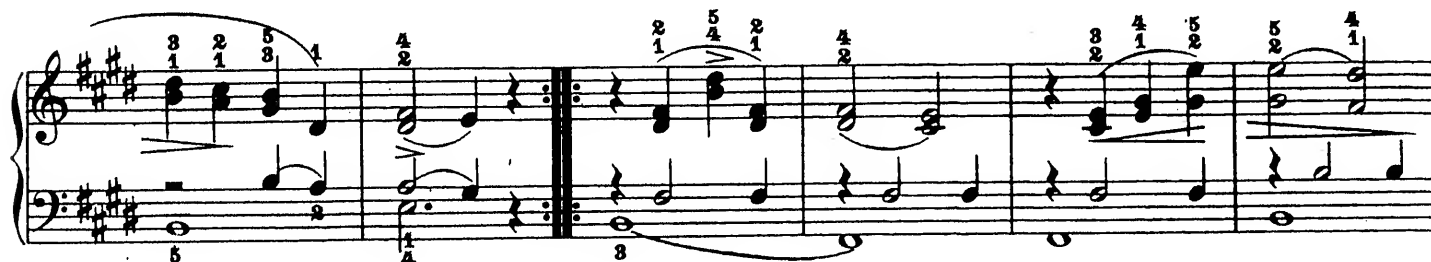


Links.



Andantino religioso.

182.



Menuett.

L. Boccherini.

Tempo di Minuetto.

183.

p *f* *p*

f *p_{1/4}* *f_{1/2}* *p* *f_{1/2}*

pp *f* *p*

f *p* *dolce* *Fine.*

f

p *mf*

Ansführung:

p. *f.* *D.C. al Fine.*

Bagatelle.

184. *Andante cantabile.* *dolce*

Beethoven.
bez. von A. Ruthardt.

sfz. *cresc.* *dimin.* *dolce*

Sailor-Boys - Dance.

Allegretto.

185.

ÜBUNGEN.

Jeder Teil sechsmal.

EXERCISES.

Each section 6 times.

186.

Rechts. Right.

As-Durtonleiter mit der Vorzeichnung *b, es, as, des.* | Scale of *A^b major*, with the key-signature *b^b, e^b, a^b, d^b.*

Rechts. *Right.*
 Links. *Left.*

Der As-Durdreiklang in seinen drei Lagen:
 The *A^b major triad* in its three positions:

Rechts. *Right.* Links. *Left.*

Gemütlichkeits-Walzer. *Humour-Waltz.*

187. *Moderato.* *mf*

188. Allegretto.

The musical score for Exercise 188 is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is marked 'Allegretto.' The piece is numbered '188.' in the left margin. The score consists of six systems, each with a treble and bass staff. The first system starts with a mezzo-forte (*mf*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system has a forte (*f*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a piano (*p*) dynamic with a crescendo (*cresc.*) marking. The sixth system has a fortissimo (*ff*) dynamic. The score includes various arpeggiated figures, fingerings (1-5), and articulation marks (accents, slurs, and asterisks). The piece ends with a double bar line and repeat dots.

Die C-Molltonleiter. *Scale of C minor.*



Variationen über ein bekanntes Thema. *Variations on a well-known theme.*

Dur. major.
Allegro.

W. A. Mozart.

189a



Moll. minor.

Meno mosso.

189b



Arie aus Don Juan. *Air from Don Juan.* „Wenn du fein fromm bist.“

W. A. Mozart.

190. Andante. *mf dolce*

The musical score is written for piano and consists of six systems of music. The first system is marked 'mf dolce' and includes fingerings (5, 4, 3, 2, 1) and trills. The second system includes dynamics 'p' and 'mf'. The third system includes 'p.'. The fourth system includes 'mf dolce'. The fifth system includes 'p'. The sixth system includes 'mf'. The score features various musical notations including trills, slurs, and fingerings.

Übungsstück. Study.

191. *Andante grazioso.*

mf *p* $\frac{4}{5}$

rit.

a tempo

The musical score is for a piano study, numbered 191. It is in 4/5 time and B-flat major. The piece is marked 'Andante grazioso'. The first system is marked 'mf' and the second system is marked 'p'. The third system has a 'rit.' marking and the fourth system has an 'a tempo' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings. The piece ends with a double bar line and repeat dots.

H-Durtonleiter mit fis, cis, gis, dis, ais als Vorzeichnung.

Scale of B major, with f#, c#, g#, d#, a# as key-signature.

Rechts. *Right.*

Links. *Left.*

Der *H-Durdreiklang* in seinen drei Lagen:
The B major triad in its three positions:

Rechts. *Right.*

Links. *Left.*

192. *Vivace.*

This page contains six systems of musical notation for a piano piece in E major. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 1, 4, 2, 1, 2. Bass staff has a simple accompaniment. The system ends with the word *Fine.*
- System 2:** Treble and bass staves. Treble staff has a sustained chord. Bass staff has a descending melodic line with fingerings 3, 2, 1, 3, 2, 3, 1, 2, 3. The system ends with a repeat sign.
- System 3:** Treble and bass staves. Treble staff has a sustained chord. Bass staff has a descending melodic line with fingerings 5, 3, 1, 3, 2, 5, 3, 2, 3, 1, 2, 4, 2, 1, 2. The system ends with a repeat sign.
- System 4:** Treble and bass staves. Treble staff has a melodic line with fingerings 5, 3, 2, 1, 3, 2. Bass staff has a descending melodic line with fingerings 3, 2, 1, 3, 2, 3, 1, 2, 3. The system ends with a repeat sign.
- System 5:** Treble and bass staves. Treble staff has a sustained chord. Bass staff has a descending melodic line with fingerings 3, 2, 1, 3, 2, 3, 1, 2, 3. The system ends with a repeat sign.
- System 6:** Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 3, 2, 4, 2. Bass staff has a descending melodic line with fingerings 2, 1, 3, 2, 4, 2. The system ends with the word *D. C. al Fine.*

Letzte Rose. *The last rose of summer.*

193. *Andante.* *mf*

rit. *a tempo*

Verschöbung. Soft Pedal. *pp*

(Verschöbung ist die Bezeichnung für das zweite (linke) Pedal.)

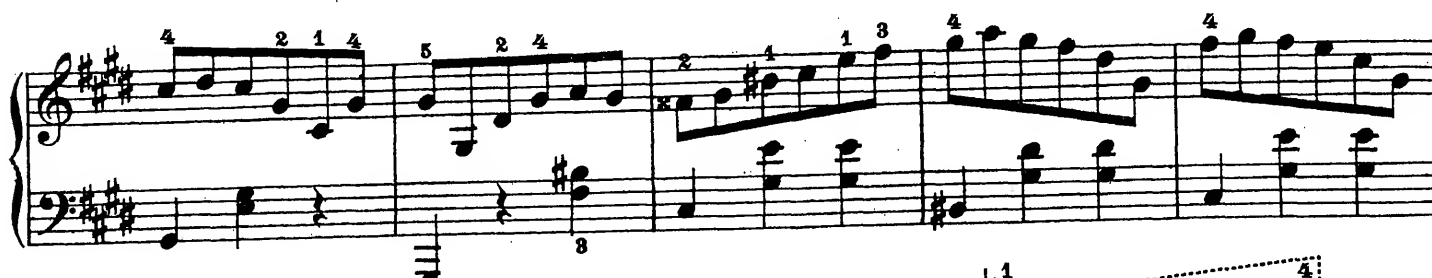
The musical score consists of six systems of staves, each containing a grand staff (treble and bass clef) and a single treble clef staff. The notation includes various musical elements:

- System 1:** Features a continuous melody in the treble staff with a steady eighth-note accompaniment in the bass staff. The tempo marking *And.* is present.
- System 2:** Continues the melody and accompaniment. A trill is marked in the treble staff towards the end of the system.
- System 3:** Includes triplets in both the treble and bass staves. The tempo marking *And.* is present.
- System 4:** Features a *rit.* (ritardando) marking. The treble staff has a melodic line with a trill, and the bass staff has a steady accompaniment. A tempo change to *a tempo* is indicated at the end of the system.
- System 5:** Continues the melody and accompaniment. The tempo marking *And.* is present.
- System 6:** Features a final melodic flourish in the treble staff with a steady eighth-note accompaniment in the bass staff. The tempo marking *And.* is present.

Die C^{is}-Molltonleiter. Scale of C^{is} minor.

Walzermelodie. Waltz-Melody.

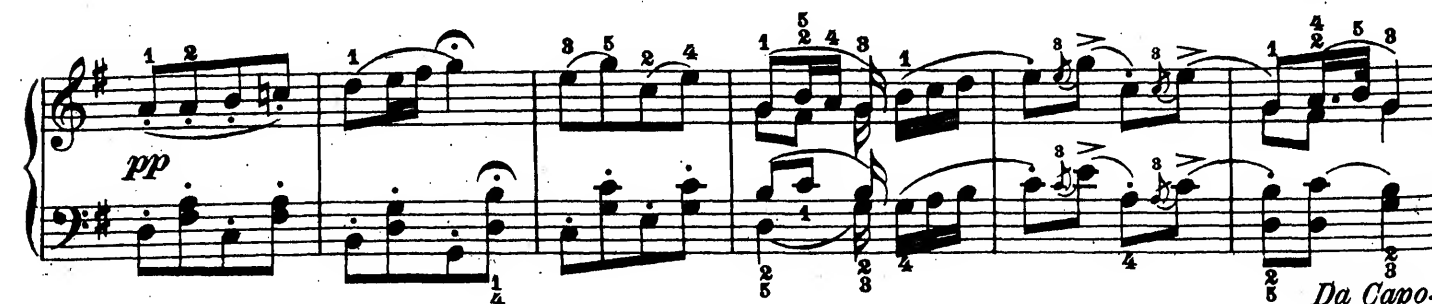
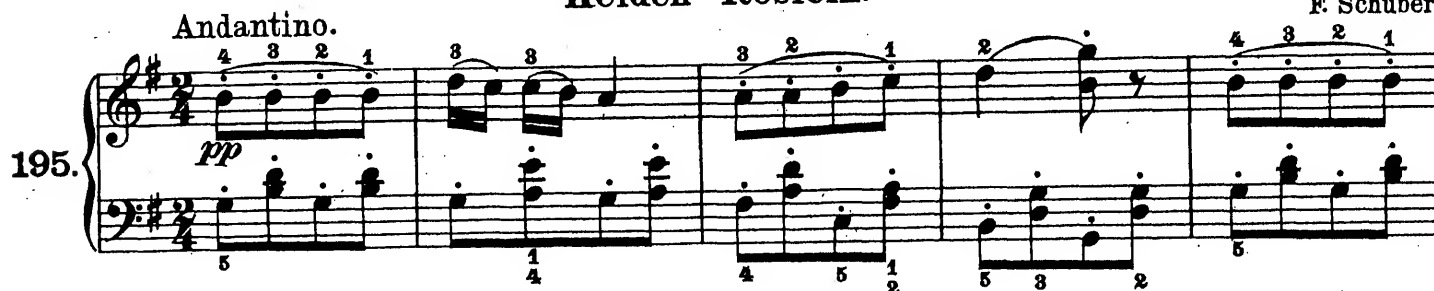
F. Chopin.



Heiden - Röslein.

F. Schubert.

Andantino.



Des-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges.*

Scale of *D^b* major with the key-signature *b^b, e^b, a^b, d^b, g^b.*

Rechts. *Right.* Links. *Left.*

Der *Des*-Durdreiklang in seinen drei Lagen:
The *D^b* major triad in its three positions:

Rechts. *Right.*

Links. *Left.*

Die Tonart *Des* dur ist den Tasten nach gleich derjenigen in *Cis* dur.

The keys of the scale of *D^b* major are the same as that of *C[#]* major.

ÜBUNGSSTÜCK IM LEGATISSIMO.

LEGATISSIMO EXERCISE.

In jeder der Triolen werden die drei Finger fest liegen gelassen.

Let the fingers rest firmly on the keys in each triplet.

Moderato.

196.

Die *F*-Molltonleiter.
Scale of F minor.

[illegible]

ÜBUNG.

EXERCISE.

Allegro.

197. *Allegro.*

The musical score is written for piano and features a waltz melody. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a piano introduction in the right hand, consisting of a series of chords and a single note. The left hand plays a rhythmic accompaniment of eighth notes. The main melody is introduced in the right hand, starting with a series of eighth notes and a half note. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final chord in the right hand and a single note in the left hand.

Polonaise.

C. M. von Weber.

198. *p*

A musical score for a piano piece, likely from a film. The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The music features a lively melody in the right hand with many eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. There are several measures of music shown, with some measures containing triplets and other complex rhythmic figures. The score is labeled 'No. 10' and 'The Merry Widow'.

Walzerartig. Valse time.

199.

199. *Walzerartig. Valse time.*

p *f* *Fine.* *Da Capo al Fine.*

Die B-Molltonleiter. Scale of B^b minor.

Die B-Molltonleiter. Scale of B^b minor.

Adagio.

200.

200. *Adagio.*

p *cresc.* *f*

Lied. Song. Ständchen. „Horch, horch, die Lerch im Ätherblau.“

Franz Schubert.

201. Allegretto. *p*

The musical score is written for piano in 8/8 time. It consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and an 'Allegretto' tempo marking. The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills marked with 'tr.' and asterisks. Fingerings are indicated by numbers 1-5. The score includes a 'Fine.' marking with a trill and asterisk. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fifth system. The piece concludes with a final chord in the sixth system.

cresc. *de-*

cresc. *de-*

cresc. *p*

Da Capo al Fine.

TERZEN - ÜBUNG.

Links eine Oktave tiefer.



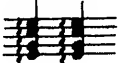
202.

Rechts. Right.

Links. Left.

EXERCISE ON THIRDS.

Left hand an octave lower.

Wenn die einzelnen Töne eines Akkordes nicht zusammen, sondern rasch nacheinander angeschlagen, dabei aber festgehalten werden sollen, wie z. B. diese: , so nennt man das *arpeggiert* oder harfenartig, wohl auch *gebrochen*, spielen. Je nachdem die Akkorde mehr oder weniger *breit* klingen sollen, werden sie entweder mit einer Hand nach der andern (erst links, dann rechts), oder mit beiden Händen zu gleicher Zeit gespielt. Das *Arpeggio* wurde früher durch einen Bogen bezeichnet: , jetzt wird dasselbe allgemein durch eine Schlangenlinie angedeutet: .

ÜBUNG.

EXERCISE.

breit broad

kurz short

204. *Ziemlich langsam.*

pp *Ad.* *

ppp *Ad.* *

pp *Ad.* *

ppp *Ad.* *

pp *Ad.* *

ppp *Ad.* *

Volksweise. Folk-song.

205. *Allegro con moto.*

p *Ad.* *

pp *Ad.* *

4 3 2 5 4 1

cresc.

pp

mf

cresc.

sempre cresc.

f

dim.

poco a poco

rit.

p a tempo

cresc.

f

p

dimin. e rit.

pp

Ein * vor einer Note erhöht dieselbe um zwei halbe Töne und heißt daher Doppelkreuz; der Name erhält zweimal die Silbe *is*, z. B. *Fis-is*, oder man sagt *Doppelfis*. Beides ist auf dem Klavier gleichbedeutend mit *G*.

A * before a note raises it two half-tones, and is called a double-sharp; for instance F preceded by * is called F double-sharp.

Die *Gis*-Molltonleiter. *Scale of G# minor*.



Die Tonleiter *Gis*-moll ist den Tasten nach gleich der *As*-Molltonleiter mit der Vorzeichnung *b* es *as* des *ges* *ces* *ses*.

The scale of F# minor has the same keys as A minor with the signatur *b*, *e*, *a*, *d*, *g*, *c*, *f*.

Die *As*-Molltonleiter. *Scale of A minor*.



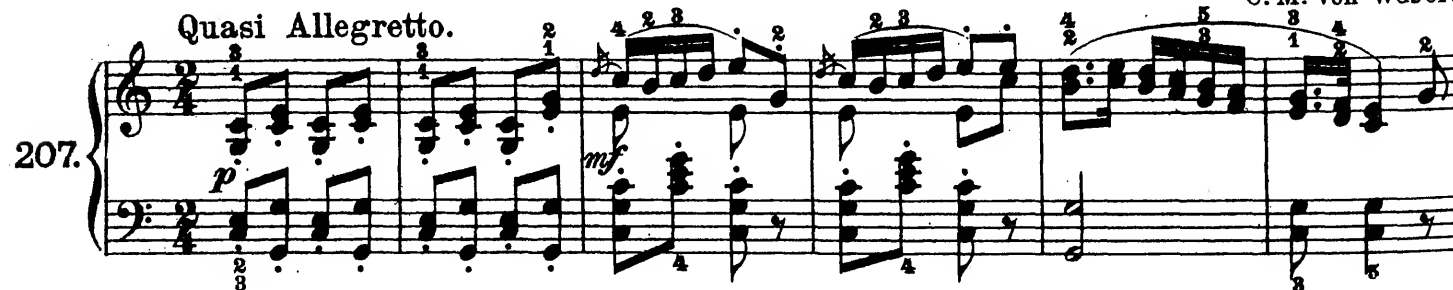
Ungarisch. *Hungarian*.



Da Capo al Fine.

Chor aus dem Freischütz. *Air from Freischütz*. Wir winden dir den Jungfernkranz.

C. M. von Weber.



Jetzt kann der Schüler von allen früheren Stücken zu vier Händen auch die *Secondo*-Partie spielen, von allen nachfolgenden aber übernehme er jede der beiden Partien abwechselnd.

Fis-Durtonleiter mit der Vorzeichnung *fis, cis, gis, dis, ais, eis*.

Rechts. *Right*.

Links. *Left*.

Der *Fis*-Durdreiklang in seinen drei Lagen:
The *F#* major triad in its three positions:

Rechts.
Right.

Links.
Left.

Die Tonleiter *Fis*-dur ist den Tasten nach gleich der *Ges*-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges, ces*.

Rechts. *Right*.

Links. *Left*.

Der *Ges*-Durdreiklang in seinen drei Lagen:
The *Gb* major triad in its three positions:

Rechts.
Right.

Links.
Left.

The pupil must now play the "*Secondo*" of all the fourhanded pieces given hitherto. Of those which follow, he will play both parts, alternately.

F# major scale with key-signature *f#, c#, g#, d#, a#, e#*

The scale of *F#* major has the same keys as *Gb* major, with the signature *b, eb, ab, db, gb, cb*.

Alla Marcia.

208.

Musical score for "Alla Marcia" starting at measure 208. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of two staves each. The music features a variety of chords, including triads and dyads, and includes dynamic markings such as *f*, *p*, and accents. The final system ends with a "Fine." marking and a key signature change to three flats (Bb, Eb, Ab).

Trio.

[illegible]



Trauermarsch. Funeral March.

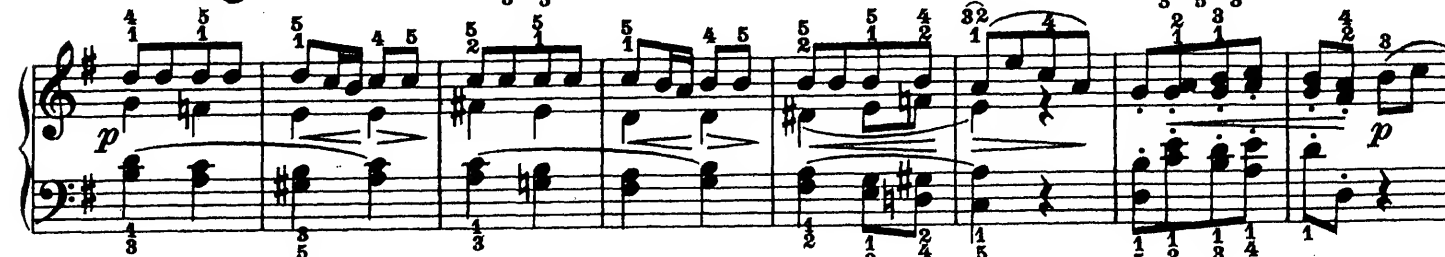
Largo.



Lied. Song.

R. Volkmann.

Moderato.



Walzer. *Waltz.*

L. van Beethoven.

Andante.

211.

pp *cresc.* *f* *ff*
p
f
p
mf
pp *cresc.* *f*

Walzer: Webers letzter Gedanke. *Waltz: Weber's last Idea.*

C. G. Reissiger.

Andante.

212.

mf dolce

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of two flats and a 3/4 time signature. The music is marked 'Andante' and 'mf dolce'. The second system continues the melody with more complex figures. The third system includes a piano (p) marking and a repeat sign. The fourth system ends with a 'Fine.' marking. The fifth system includes a 'Da Capo al Fine.' marking. The sixth system concludes the piece with a final cadence.

Andante.

Franz Schubert.

Andante un poco mosso.

213.

213. *Andante un poco mosso.*

The musical score for measures 213-222 is written for piano in G major (one sharp) and 2/4 time. The tempo is marked 'Andante un poco mosso'. The score begins with a piano (*pp*) dynamic and a 'ligato' instruction. It features several measures with triplets and sixteenth-note runs. The dynamics vary, including *p*, *fp*, and *pp*. The piece concludes with a final chord marked 'fine'.

Die Mühle. *The Mill.*

Adolf Jensen.

Gemächlich, nicht schleppend.

214.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff joined by a brace. The time signature is 2/4. The tempo/style is 'Gemächlich, nicht schleppend.' (Moderately, not dragging). The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Fingerings and articulation are indicated throughout. The piece concludes with a double bar line and a repeat sign.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes. Articulation marks, including vertical lines and asterisks, are present throughout the score. The piece begins with a treble staff and ends with a bass staff. The notation is in a standard musical format, likely for a piano or organ.

This page of piano sheet music, numbered 146, contains seven systems of music. Each system is written for piano and consists of a treble and bass staff. The time signature is 4/2. The key signature has one sharp (F#). The music includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also articulations like accents and slurs, and fingerings are indicated by numbers 1, 2, 3, 4, 5. The page is published by Edition Peters, number 8791.

J. Haydn.

Allegro moderato.

215.

mf
p
pp
mf
p
mf
cresc.
f
dimin.
p
mf
cresc.
f
poco a poco
dim.
p
cresc.
f

a)

a)

The musical score is written for piano and consists of seven systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as dynamics, articulations, and fingerings.

- System 1:** Starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note patterns with fingerings (2, 4, 1, 4, 8, 2, 1, 2, 4, *tr*, 2, 1, 2, 4). The left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic.
- System 2:** The right hand continues with eighth-note patterns and triplets. Dynamics include piano (*p*), *poco*, *a* (accanto), *poco*, and a crescendo (*cresc.*) leading to a triplet. The left hand has a simple bass line.
- System 3:** Features a forte (*f*) dynamic. The right hand has eighth-note patterns with triplets and fingerings (1, 2, 1, 3, 1, 3, 3, 3). The left hand has a steady accompaniment.
- System 4:** The right hand continues with eighth-note patterns and triplets. Dynamics include *decresc.* (decrescendo) and piano (*p*). The left hand has a steady accompaniment.
- System 5:** The right hand features eighth-note patterns with triplets and a crescendo (*cresc.*). Dynamics include piano (*p*) and forte (*f*). The left hand has a steady accompaniment.
- System 6:** The right hand has eighth-note patterns with triplets and a crescendo (*cresc.*). Dynamics include piano (*p*), forte (*f*), and pianissimo (*pp*). The system includes a trill (*tr*) and a triplet. The left hand has a steady accompaniment.
- System 7:** The right hand features eighth-note patterns with triplets and a crescendo (*cresc.*). Dynamics include *poco*, *a* (accanto), *poco*, and a crescendo (*cresc.*). The left hand has a steady accompaniment.

a) 

This page contains seven systems of musical notation for piano, written in G major (one sharp). The notation includes various musical elements such as notes, rests, dynamics, and fingerings.

- System 1:** Features a melody with trills and slurs. Dynamics include *f*, *mf*, and *p*. Fingerings are indicated by numbers 1 through 4.
- System 2:** Continues the melodic line with trills and slurs. Dynamics include *p*. Fingerings are indicated by numbers 1 through 5.
- System 3:** Includes a piano introduction marked *pp* and a crescendo marked *cresc.*. Fingerings are indicated by numbers 1 through 12.
- System 4:** Features a forte section marked *f*, followed by a diminuendo marked *dimin.*, and a piano section marked *p*. Dynamics include *mf*. Fingerings are indicated by numbers 1 through 8.
- System 5:** Includes a crescendo marked *cresc.*, a forte section marked *f*, and a piano section marked *poco*. Dynamics include *a*. Fingerings are indicated by numbers 1 through 5.
- System 6:** Features a piano section marked *poco*, a diminuendo marked *dimin.*, and a piano section marked *p*. Dynamics include *cresc.*. Fingerings are indicated by numbers 1 through 4.
- System 7:** Includes a forte section marked *f*, a piano section marked *p*, and a crescendo marked *cresc.*. Dynamics include *f*. Fingerings are indicated by numbers 1 through 4.

Mignon.

Fritz Spindler.

Andantino.

216.

216. Andantino.

p

mf

cresc.

dimin.

pp presto

[illegible]

8

pp

cresc.

- dimin.

p

mf

cresc.

The musical score consists of five systems of staves. The first system has a treble and bass staff with a piano (*pp*) dynamic. The second system continues with a piano (*pp*) dynamic and includes a crescendo (*cresc.*) marking. The third system features a piano (*p*) dynamic and includes a diminuendo (*- dimin.*) marking. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system includes a crescendo (*cresc.*) marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. There are also asterisks (*) and 'red.' markings below the staves, which may indicate specific performance instructions or editorial notes.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with eighth and sixteenth notes, and a bass staff with chords and a descending line. Dynamics include *f* (forte) and *And.* (Andante). There are asterisks marking specific measures.
- System 2:** Continues the melodic and harmonic development. It includes *And.* markings and asterisks.
- System 3:** Introduces a melody in the treble staff with fingerings (1, 2) and a dynamic of *p* (piano). The bass staff has chords. It includes *And.* markings and asterisks.
- System 4:** Features a rapid, continuous melody in the treble staff, marked with an 8-measure bracket. The bass staff has chords. It includes *And.* markings and asterisks.
- System 5:** The final system, featuring a melody in the treble staff with fingerings (1, 2, 3) and a dynamic of *mf* (mezzo-forte). The bass staff has chords. It includes *lento* (slow), *diminuendo* (diminishing), and *-pp* (pianissimo) markings. It also includes *And.* markings and asterisks.

Pesther - Walzer.

Josef Lanner.

Tempo di Valse.

217a

The musical score is written for piano in 3/4 time, key of D major. It consists of two systems, 217a and 217b, each with two staves (treble and bass clef). The tempo is marked 'Tempo di Valse'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *ff* (fortissimo). There are also fingerings indicated by numbers 1-4 and 1-5. The score is divided into measures by vertical bar lines, with some measures containing repeat signs and first/second endings. The bottom of the page features the publisher's name 'Edition Peters.' and the number '8791'.

155

p

f

dolce

pp

Ped.

Cres.

1. 2.

Einsame Blumen. *Solitary Flowers.*

R. Schumann.

218. Einfach. *p* segue *dimin.*

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

- System 1:** Treble staff has a triplet of eighth notes (5, 3, 5) and a slur over a quarter note. Bass staff has a series of eighth notes. Dynamics: *dimin.*
- System 2:** Treble staff has a slur over a quarter note and a triplet of eighth notes (5, 3, 5). Bass staff has a series of eighth notes. Dynamics: *p*
- System 3:** Treble staff has a slur over a quarter note and a triplet of eighth notes (5, 3, 5). Bass staff has a series of eighth notes. Dynamics: *pp*
- System 4:** Treble staff has a slur over a quarter note and a triplet of eighth notes (5, 3, 5). Bass staff has a series of eighth notes. Dynamics: *fp*
- System 5:** Treble staff has a slur over a quarter note and a triplet of eighth notes (5, 3, 5). Bass staff has a series of eighth notes. Dynamics: *pp*
- System 6:** Treble staff has a slur over a quarter note and a triplet of eighth notes (5, 3, 5). Bass staff has a series of eighth notes. Dynamics: *pp*

Articulation marks include 'Ped.' (pedal) and '*' (accents) throughout the score.

Walzer. *Waltz.*

Franz Schubert.

Moderato.

219^a

219^b

(Trauer- oder Sehnsuchts-Walzer.)

219^c

OKTAVEN-ÜBUNG.

OCTAVE-EXERCISE.

159

Allegro moderato.

220.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 4/4 time. The tempo is marked 'Allegro moderato.' and the number '220.' is written to the left of the first system. The score consists of six systems of two staves each. The first system has a piano (p) dynamic and fingerings 3 and 1 in the bass. The second system has a piano (p) dynamic and fingerings 1 and 3 in the bass. The third system has a piano (p) dynamic and fingerings 4 and 4 in the bass. The fourth system has a piano (p) dynamic and fingerings 4 and 4 in the bass. The fifth system has a piano (p) dynamic and fingerings 4 and 4 in the bass. The sixth system has a piano (p) dynamic and fingerings 4 and 4 in the bass. The score includes various musical notations such as dynamics (p, f, ff, pp, cresc., dim.), articulation (accents), and fingerings (3, 1, 2, 4, 1, 3, 1, 4).

Vierhändig. Duet.

Mazurka.

(Secondo.)

Weber.

Vivace assai e marcato.

221.

The musical score is written for four hands on two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace assai e marcato'. The score includes various musical notations such as treble and bass clefs, key signatures, dynamic markings (pp, fz, p, ff, p), articulation marks (accents, slurs), and fingerings. Section markers A, B, C, and D are placed at the beginning of specific measures. The piece concludes with a final double bar line and repeat signs.

Vierhändig. Duet.

161

Mazurka.

(Primo.)

Weber.

Vivace assai e marcato.

221.

8 *p* *fz* *fz* *fz*

fz *ff*

fz *p*

fz *p dolce*

fz *fz* *fz* *fz* *fz*

A B C D

The musical score consists of seven systems of staves. The first system is a grand staff with a treble and bass clef, marked *ff*. The second system has a treble clef with a key signature change to E major, marked *ff* and *fz*. The third system has a bass clef with a key signature change to F major, marked *ff*. The fourth system has a bass clef with a key signature change to G major, marked *pp* and *fz*. The fifth system has a treble clef with a key signature change to G major, marked *fz* and *p*. The sixth system has a treble clef with a key signature change to A major, marked *fz* and *ff*. The seventh system has a treble clef with a key signature change to A major, marked *ff*. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Articulations like accents and staccato are also present.

This musical score is for the first part of a piece, marked 'Primo.' and numbered 163. It consists of seven systems of music, each with a piano (p) and violin (v) staff. The piano part is written in treble clef, and the violin part is written in treble clef. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as dynamics (ff, fz, p), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The violin part features melodic lines with slurs and accents. The score is divided into sections labeled E, F, G, H, and I. The final system ends with a double bar line.

Vierhändig. Duet.
Marsch.

Franz Schubert.

Allegro vivace.

222.

The musical score is written for four hands on two grand staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro vivace.' The score consists of six systems of music. The first system includes dynamic markings *f*, *sf*, and *p*, along with fingerings 1, 3, 2, 3, 2, 1, 2, 4. The second system features a *fp* marking. The third system has a *f* marking. The fourth system includes first and second endings, with dynamic markings *fp*, *sf*, and *fp*. The fifth system has *fp*, *fp*, and *p* markings. The sixth system includes *f*, *sf*, and *ff* markings. The score concludes with a final cadence.

**Vierhändig. Duet.
Marsch.**

Franz Schubert.

Allegro vivace.

Allegro vivace.

222.

6

p

fp

cresc.

f

fp

sf sf sf sf fp fp

ff



First system of musical notation, featuring a piano (*p*) and a fortissimo (*fp*) section.



Second system of musical notation, featuring a fortissimo (*f*) and a fortissimo (*sf*) section.



Third system of musical notation, featuring a fortissimo (*sf*) and a fortissimo (*ff*) section, ending with *Fine*.

Trio.



Fourth system of musical notation, featuring a piano (*p*) and a crescendo (*cresc.*) section.



Fifth system of musical notation, featuring a piano (*p*) section.



Sixth system of musical notation, featuring a piano (*p*) section.



Seventh system of musical notation, featuring a piano (*p*) and a crescendo (*cresc.*) section, ending with *Marcia d. C.*

Trio.

Fine.

Marcia d. C.

Vierhändig. Duet. Türkischer Marsch.

L. van Beethoven.

Vivace.

223.

The musical score is for a four-hand piano duet in 2/4 time, marked 'Vivace'. It consists of 223 measures. The notation is arranged in six systems, each with a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *pp* (pianissimo) at the beginning, *cresc.* (crescendo) in the second system, *poco a poco* (little by little) in the third system, *f* (forte) in the fourth system, and *sf* (sforzando) in the fifth system. The final measure of the piece features a sequence of fingerings: 3, 2, 1, 2.

Vierhändig. Duet.
Türkischer Marsch.

L. van Beethoven.

223. *Vivace.*

pp *ten.* *ten.* *cresc.* *poco a poco* *ten.* *ten.* *f* *sf* *sf* *sf* *sf*

p

ff sf sf sf sf sf p

f cresc. ff

p dimin. poco a poco

sempre più dimin.

pp ppp ppp

* *Ad.*

The musical score is written for a piano and a right-hand part. It consists of seven systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings and articulations are indicated by numbers and dots above the notes.

System 1: The piano part starts with a *p* (piano) dynamic. The right-hand part has a *ff* (fortissimo) dynamic. The system ends with a *sf* (sforzando) dynamic.

System 2: The piano part has a *p* dynamic. The right-hand part has a *cresc.* (crescendo) marking. The system ends with a *ff* dynamic.

System 3: The piano part has a *ten.* (tension) marking. The right-hand part has a *ten.* marking. The system ends with a *ten.* marking.

System 4: The piano part has a *p* dynamic. The right-hand part has a *dimin.* (diminuendo) marking. The system ends with a *poco a poco* marking.

System 5: The piano part has a *pp* (pianissimo) dynamic. The right-hand part has a *sempre più* (always more) marking. The system ends with a *dimin.* marking.

System 6: The piano part has a *ppp* (pianississimo) dynamic. The right-hand part has a *ppp* dynamic. The system ends with a *ppp* dynamic.

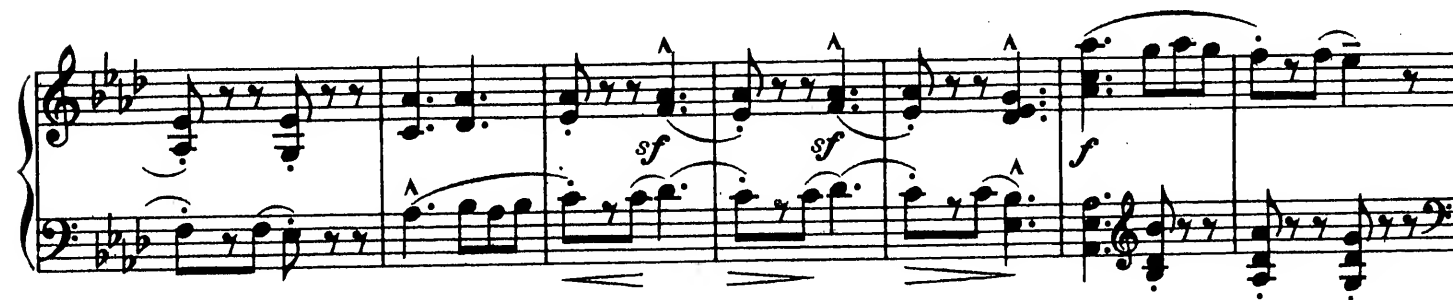
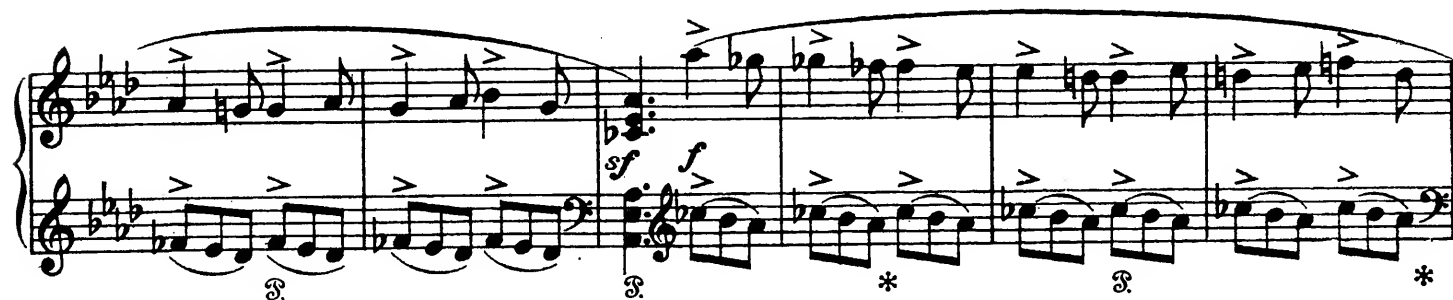
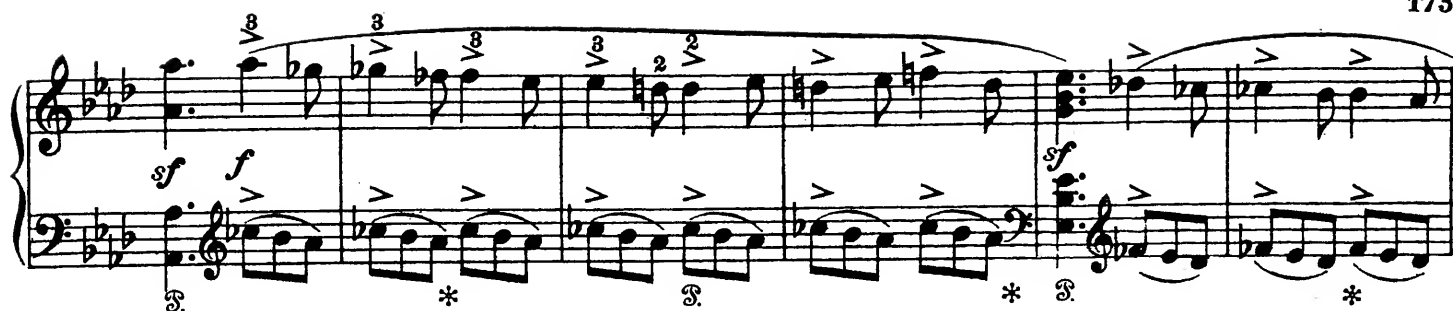
Tarantelle.

St. Heller.

Presto.

224.

Musical score for Tarantelle by St. Heller, Op. 10004, No. 8791. The piece is in 6/8 time, key of B-flat major, and marked Presto. The score consists of six systems of piano and bass staves. It features various dynamics including *sf* (sforzando), *f* (forte), *p* (piano), and *sfz* (sforzando). There are also articulation marks like accents (^) and slurs. The piece ends with a "fine" marking in the final system.



This page of musical notation is for piano and consists of seven systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. Performance instructions like *stringendo*, *a tempo*, and *ritard.* are present. The dynamics range from *sf* (fortissimo) to *mf* (mezzo-forte) and *p* (piano). The notation also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The piece concludes with a final chord marked with a double bar line.

sf *mf* *stringendo* *p* *mf* *p* *fp* *a tempo* *ritard.* *ff* *mf*

p
p
sf
a tempo
ritard.
sf
ff
più f
f
2
p
ben pronunziato
ben pronunziato
f
sf
sf
f

176

sf *f*

sf *f*

p

poco a poco stringendo

p

mf

177

5 4

sf

ff con brio

3 2 1 4 1 *

ff

mf

cresc.

sf

ritard.

sf

sf

ff

8 8 8 8 8 8 8 8

atempo

8

Anhang.

Appendix.

Diatonische Tonleitern.

Diatonic Scales.

Dur-Tonleitern:

Major Scales:

C dur. *C major.*
 G dur. *G major.*
 D dur. *D major.*
 A dur. *A major.*
 E dur. *E major.*
 H dur. *B major.*
 Fis dur. (= Ges dur mit 6 ♭). *F# major.*
 Des dur. (= Cis dur mit 7 ♯). *D# major.*

As dur. *Ab major*. *Es dur. Eb major*.

B dur. *Bb major*. *F dur. F major*.

Moll-Tonleitern:

Minor Scales:

Melodisch.
Melodic.

Harmonisch.
Harmonic.

A moll. *A minor*. *A moll. A minor*.

E moll. *E minor*. *E moll. E minor*.

H moll. *B minor*. *H moll. B minor*.

Fis moll. *F# minor*. *Fis moll. F# minor*.

Melodisch. *Melodic.*

Harmonisch. *Harmonic.*

Cis moll. *C# minor*. *Cis moll. C# minor*.
 Gis moll. *G# minor*. *Gis moll. G# minor*.
 Dis moll. (= Es moll mit 6 b). *D# minor*. *Dis moll. D# minor*.
 B moll. *Bb minor*. *B moll. Bb minor*.
 F moll. *F minor*. *F moll. F minor*.
 C moll. *C minor*. *C moll. C minor*.

Melodisch. *Melodic.*Harmonisch. *Harmonic.*

G moll. *G minor.*

D moll. *D minor.*

G moll. *G minor.*

D moll. *D minor.*

In Terzen.★)

In Thirds.★)

C dur. *C major.*

Gleichen Fingersatz haben G dur und F dur.
G major and F major have the same fingering.

A moll. *A minor.*

Gleichen Fingersatz: E moll, D dur, A dur, E dur.
E minor, D major, A major, E major have the same fingering.

H moll. *B minor.*

Gleichen Fingersatz: H dur.
The same fingering: B major.

Fis moll. *F# minor.*

★) Zunächst in Dezimen (rechte Hand eine Oktave höher) zu üben.

★) Study first in Tenths (right hand an octave higher).

Cis moll. *C# minor*. Gis moll. *G# minor*.

Gleichen Fingersatz: Des dur.
The same fingering: D# major. Gleichen Fingersatz: B dur, Es dur, As dur.
The same fingering: B# major, E# major, A# major.

Fis dur. *F# major*. Dis moll. *D# minor*.

Ebenso: Ges dur.
The same: G# major. Ebenso: Es moll.
The same: E# minor.

B moll. *Bb minor*. F moll. *F minor*.

C moll. *C minor*.

Gleichen Fingersatz: G moll, D moll.
The same fingering: G minor, D minor.

In Sexten.

In Sixths.

C dur. *C major*. A moll. *A minor*.

Gleichen Fingersatz: E moll, E dur, D moll, G moll, C moll.
The same fingering: E minor, E major, D minor, G minor, C minor.

G dur. *G major*. D dur. *D major*.

H moll. *B minor*. A dur. *A major*.

Gleichen Fingersatz: H dur.
The same fingering: *B major*.

Fis moll. *F# minor*. Gis moll. *G# minor*.

Gleichen Fingersatz: Cis moll, Des dur.
The same fingering: *C# minor, D# major*.

Fis dur. *F# major*. Dis moll. *D# minor*.

Ebenso: Ges dur.
The same: *Gb major*.

Ebenso: Es moll.
The same: *Eb minor*.

B moll. *Bb minor*. As dur. *Ab major*.

F moll. *F minor*. Es dur. *Eb major*.

B dur. *Bb major*. F dur. *F major*.

In Gegenbewegung und verschiedener Betonung. *In contrary motion and with varying accent.*

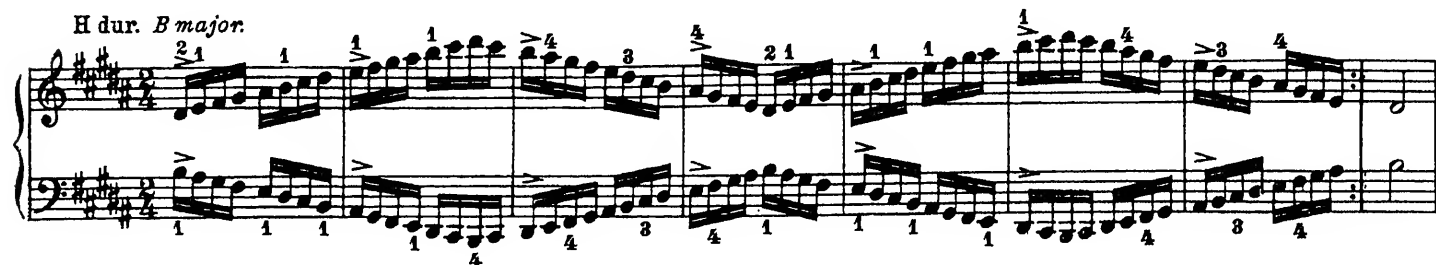
In allen Tonarten. *In all keys.*



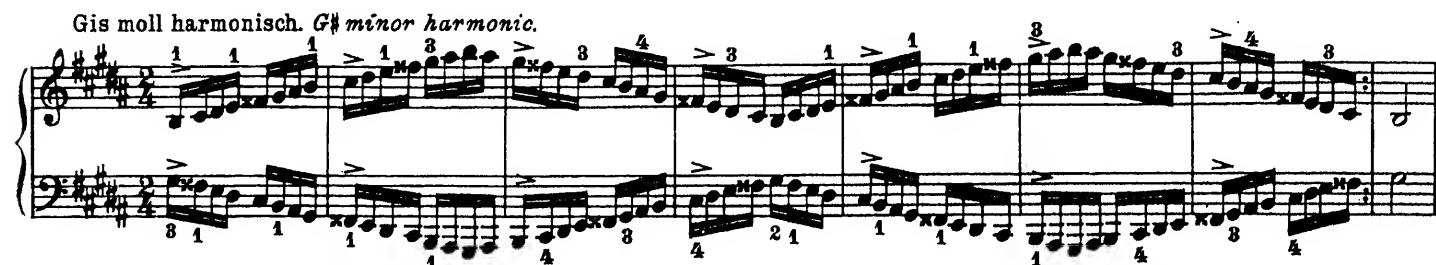
G moll harmonisch. *G minor harmonic.*



H dur. *B major.*



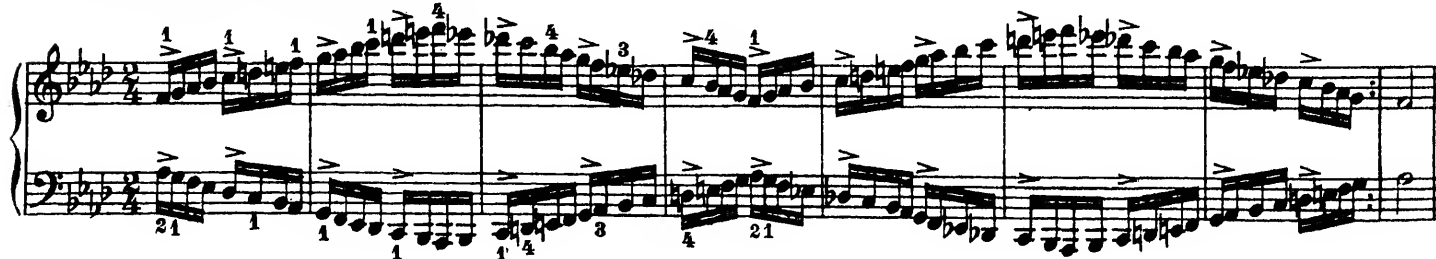
Gis moll harmonisch. *G# minor harmonic.*



As dur. *Ab major.*



F moll melodisch. *F minor melodic.*



Dezimen und Sexten gemischt.

Tenths and Sixths mixed.

185

Dreimal zu spielen, bis der Akzent wieder dem Anfangston trifft.

To be played three times, till the shifting accent has returned to the first note.

D dur. D major.

Cis moll melodisch.
C# minor melodic.

zweimal zu spielen.
to be played twice.

Es dur. E♭ major.

dreimal zu spielen.
to be played three times.

D moll melodisch.
D minor melodic.

F moll harmonisch.
F minor harmonic.

Cis moll harmonisch.
C# minor harmonic.

In Oktaven.

In Octaves.

In Gegenbewegung.

In contrary motion.

In Dezimen.

In Tenth.

(In Terzen spielt die rechte Hand eine Oktave tiefer.)

(In Thirds, the right hand plays an octave lower.)

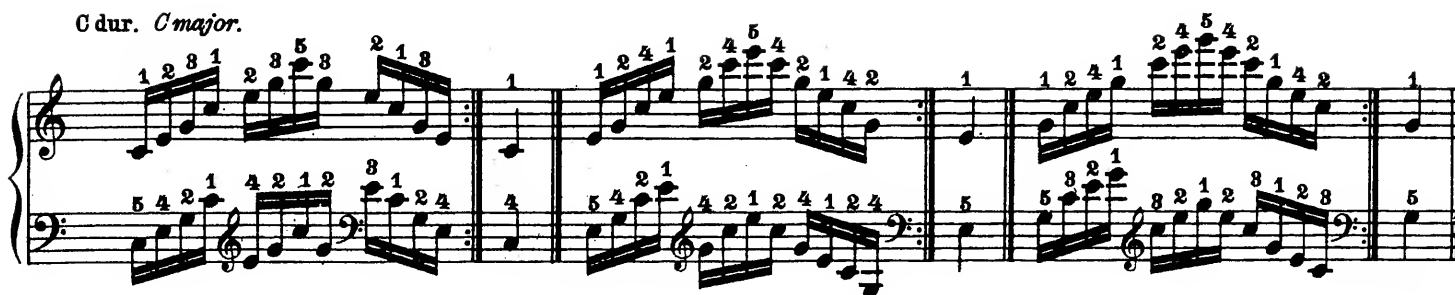
In Sexten.

In Sixths.

Dreiklang- (Akkord-) Arpeggien.

Arpeggi of common chords.

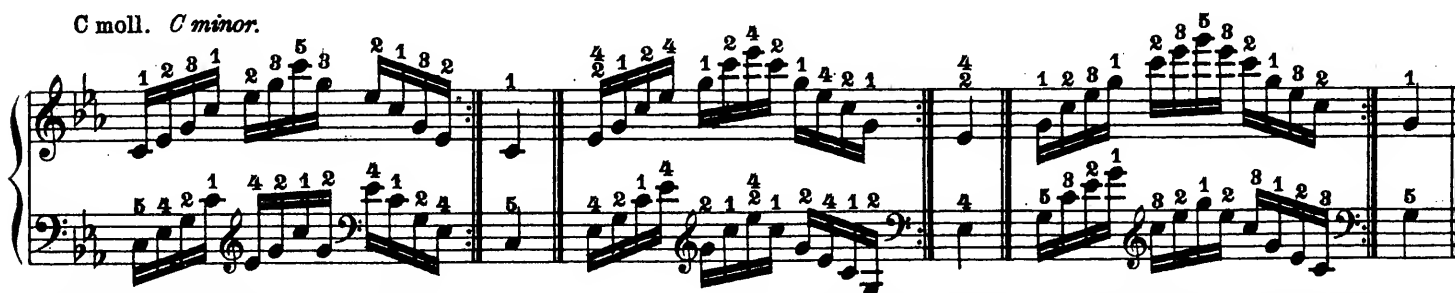
C dur. C major.



Derselbe Fingersatz gilt für G dur, F dur, Fis (Ges) dur,
A moll, E moll, D moll, Es (Dis) moll.

The same fingering is used in G maj., F maj., F# maj.,
(G♭ maj.) A min., E min., D min., E♭ (D#) min.

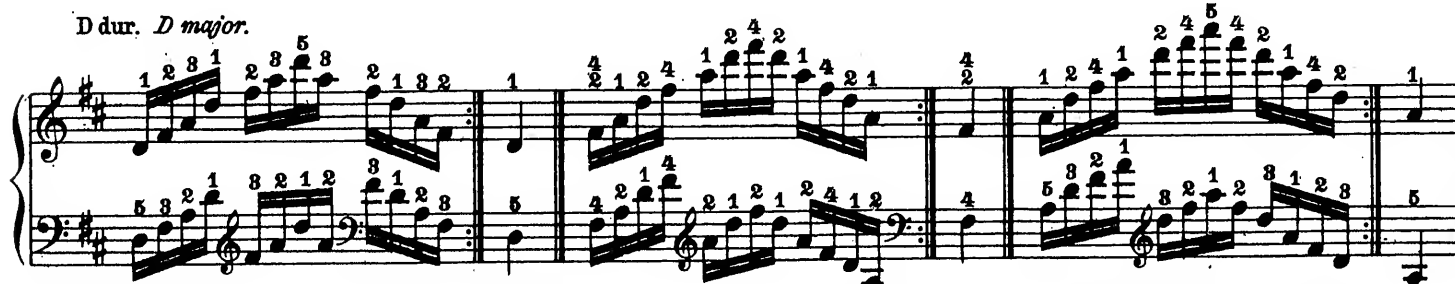
C moll. C minor.



Derselbe Fingersatz gilt für G moll und F moll.

The same fingering is used in G min. and F min.

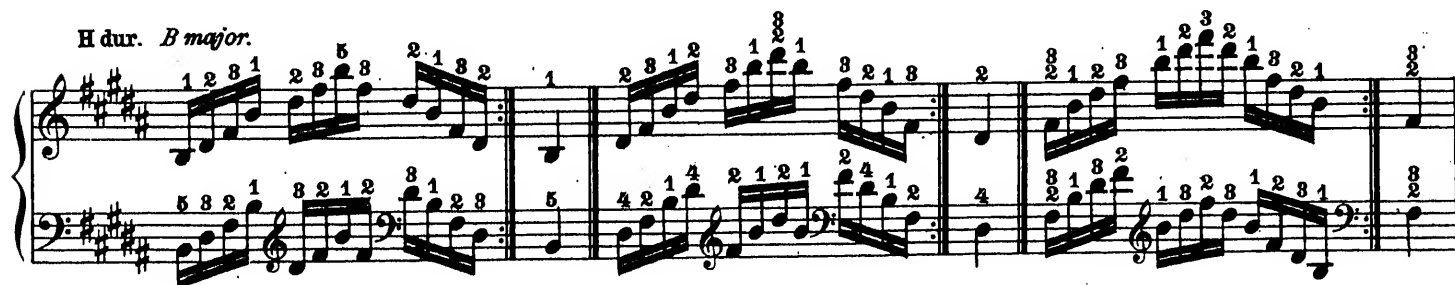
D dur. D major.



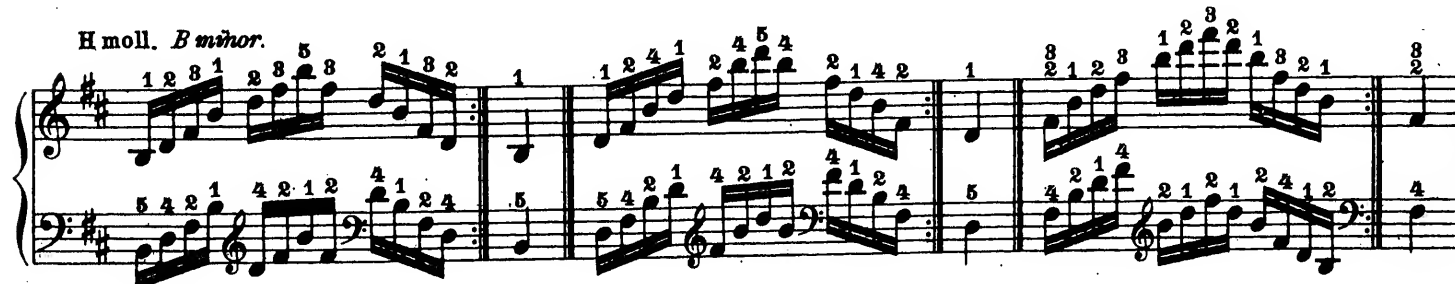
Derselbe Fingersatz gilt für A dur und E dur.

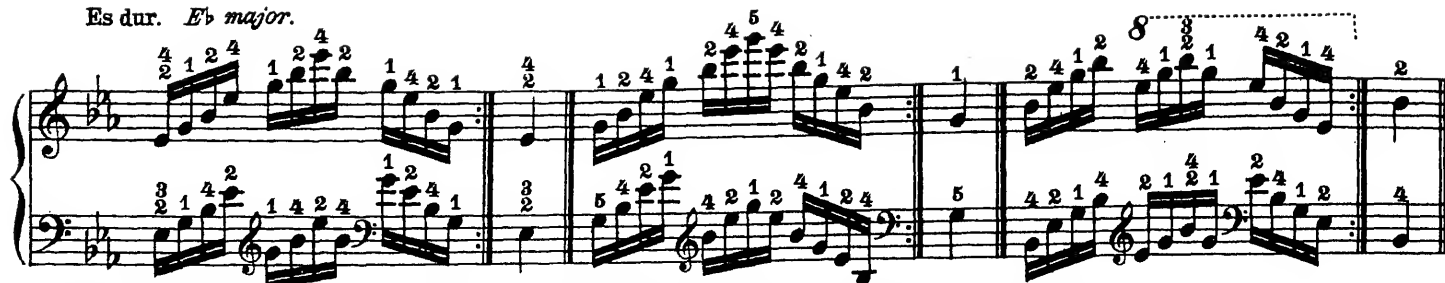
The same fingering is used in A maj. and E maj.

H dur. B major.



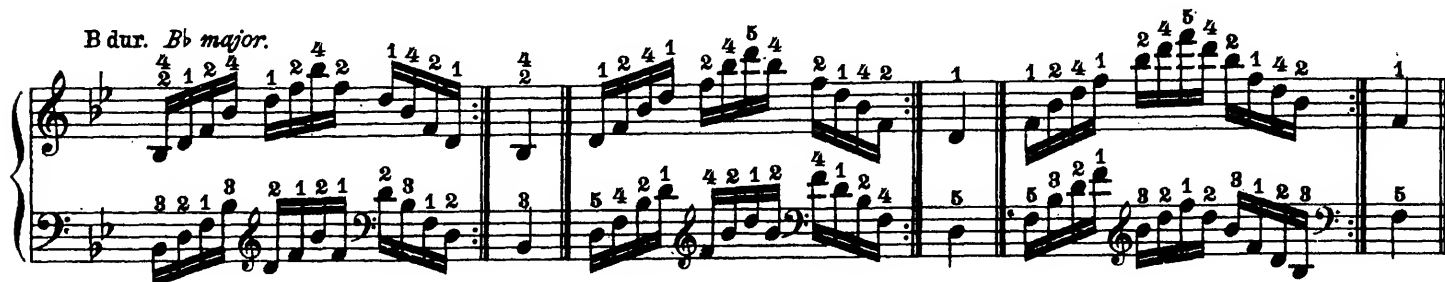
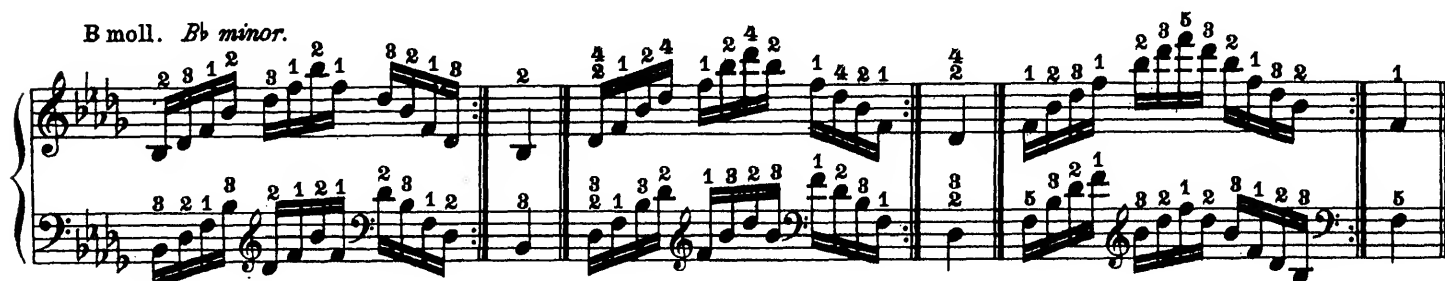
H moll. B minor.



Es dur. *E♭ major*.

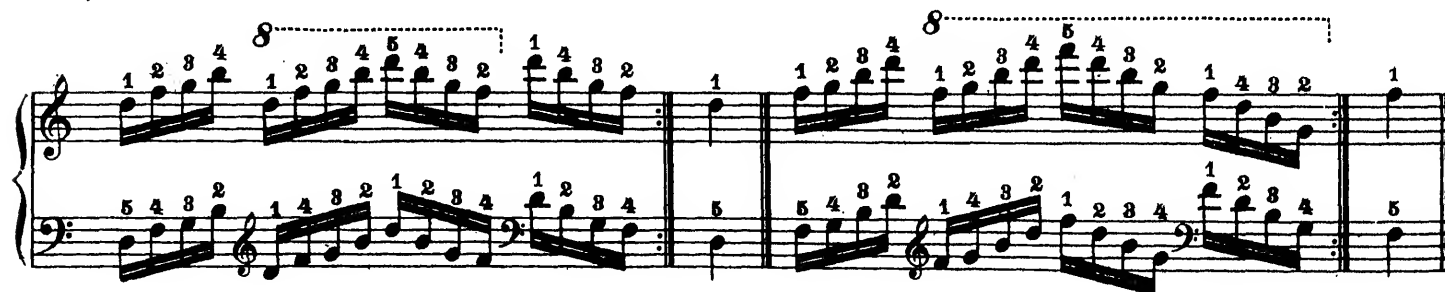
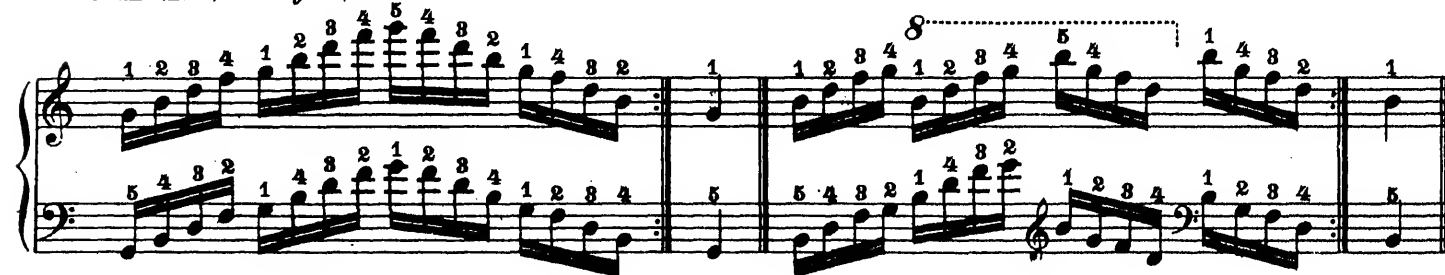
Derselbe Fingersatz gilt für As dur und Des dur, Fis moll.
Cis moll und Gis moll.

*The same fingering is used in A♭ maj. and D♭ major
F♯ min., C♯ min. and G♯ minor.*

B dur. *B♭ major*.B moll. *B♭ minor*.

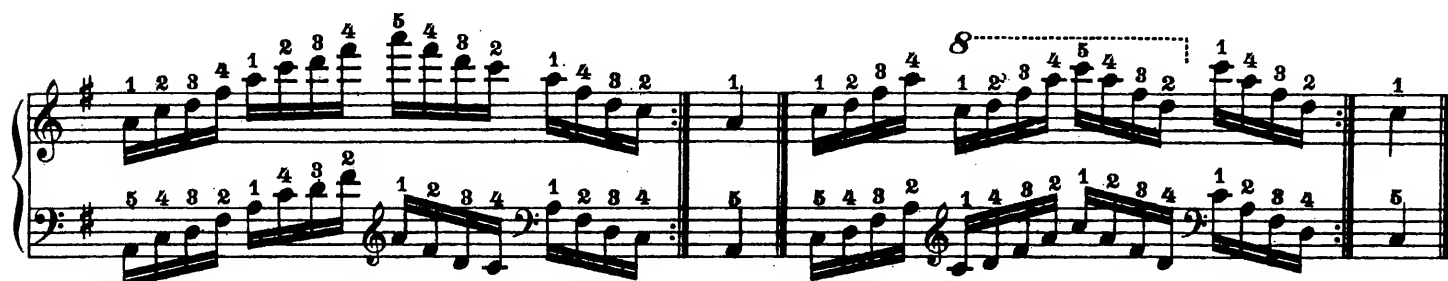
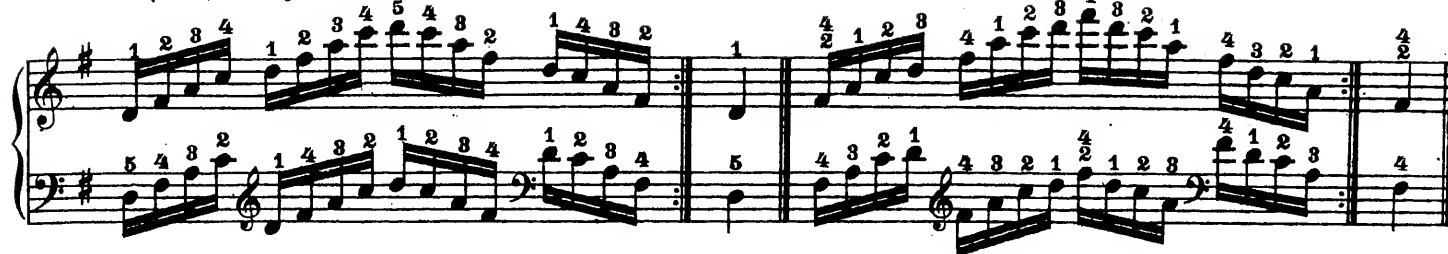
Dominantseptimenakkord-Arpeggien.*)

Arpeggi of Dominant Sevenths.*)

C dur (moll). *C major (minor)*.

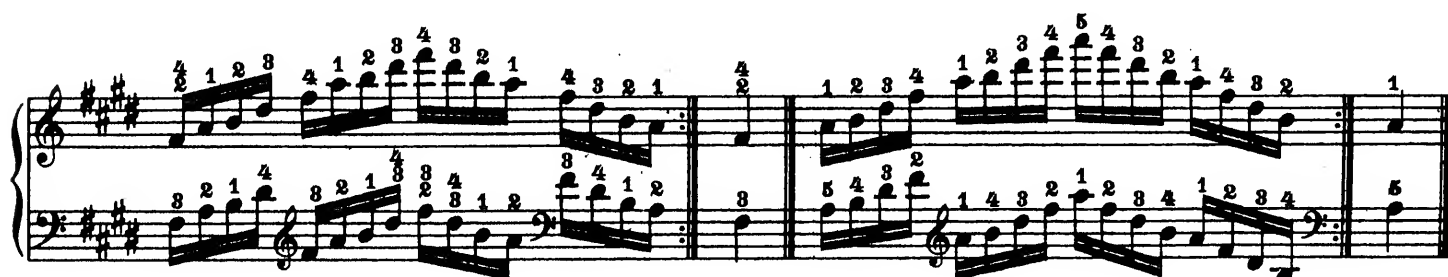
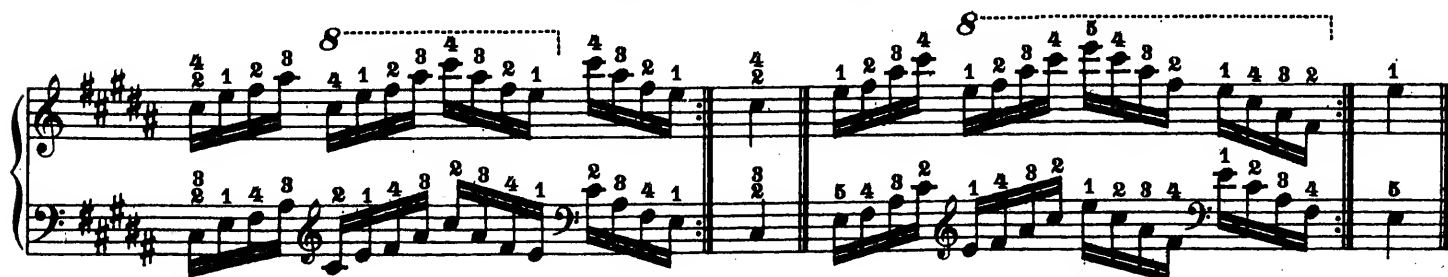
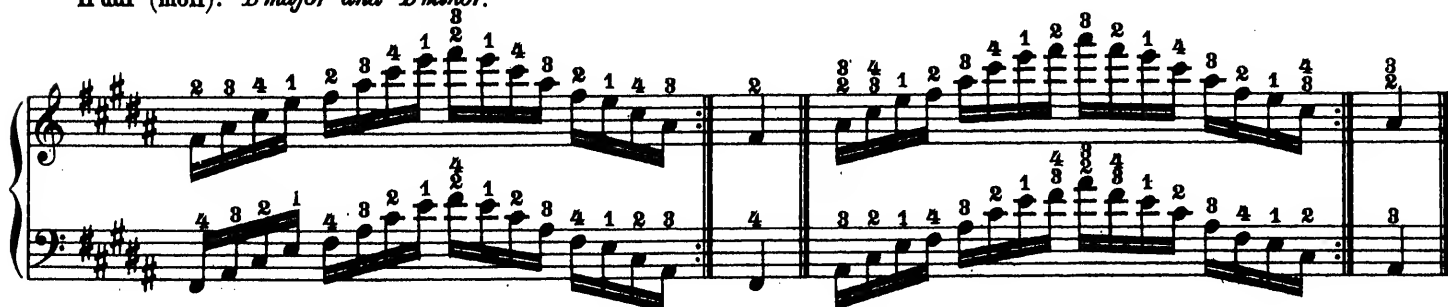
*) Sie gehören sowohl den Dur- als den Molltonarten, die sich auf derselben Stufe befinden, an; also: Cdur hat denselben Dominantseptakkord wie Cmoll, Gdur wie Gmoll.

*) They belong both to the major- and to the minor-scales, which are on the same degree; therefore Cmajor has the same dominant seventh as Cminor, Gmajor as Gminor.

G dur (moll). *Gmajor (minor).*

Derselbe Fingersatz gilt für D dur (moll) und Adur (moll).

The same fingering is used in Dmaj. (min.) and Amaj. (min.)

E dur (moll). *E major (minor).*H dur (moll). *Bmajor and Bminor.*

Fis dur (moll). *F# major (minor).*

Two systems of piano exercises for Fis dur (moll). Each system consists of a grand staff (treble and bass clef) with 4/2 time signature. The first system shows ascending and descending scales with fingerings (1-4, 2-3, 3-4, 4-5) and slurs. The second system continues the exercises with similar patterns and slurs.

As dur (moll). *A♭ major (minor).*

Two systems of piano exercises for As dur (moll). Each system consists of a grand staff (treble and bass clef) with 4/2 time signature. The first system shows ascending and descending scales with fingerings (1-4, 2-3, 3-4, 4-5) and slurs. The second system continues the exercises with similar patterns and slurs.

Derselbe Fingersatz gilt für Es dur (moll) und Des dur (moll).

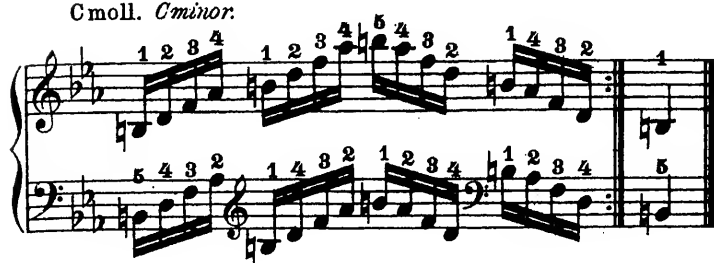
The same fingering is used in *E♭ maj. (min.)* and *D♭ maj. (min.)*B dur (moll). *B♭ major (minor).*

Two systems of piano exercises for B dur (moll). Each system consists of a grand staff (treble and bass clef) with 4/2 time signature. The first system shows ascending and descending scales with fingerings (1-4, 2-3, 3-4, 4-5) and slurs. The second system continues the exercises with similar patterns and slurs.

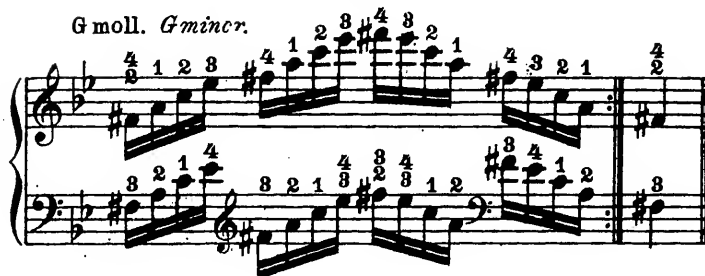
Derselbe Fingersatz gilt für F dur (moll).

The same fingering is used in *F maj. (min.)*

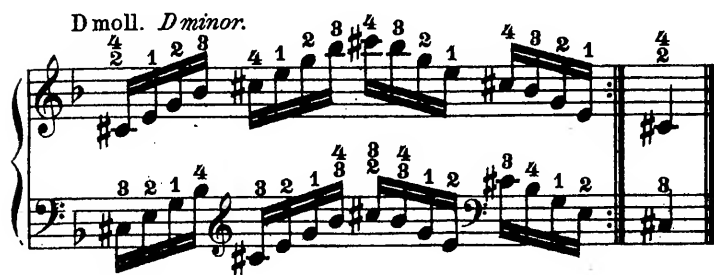
Cmoll. C minor.



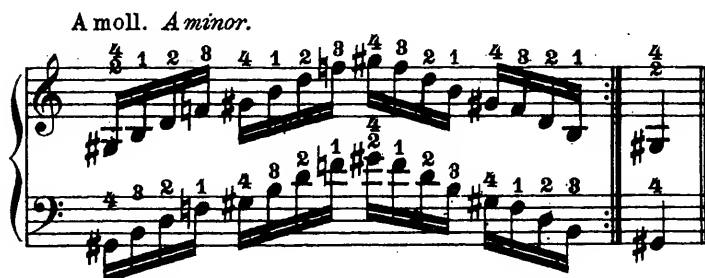
G moll. G minor.



D moll. D minor.



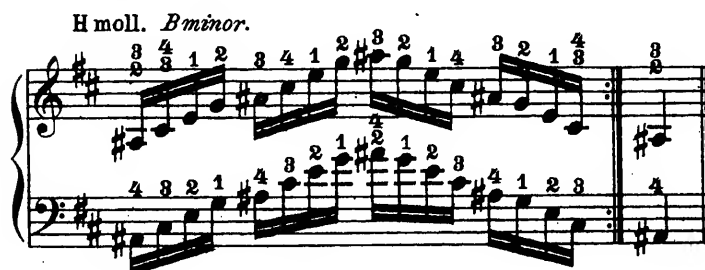
A moll. A minor.



Emoll. E minor.



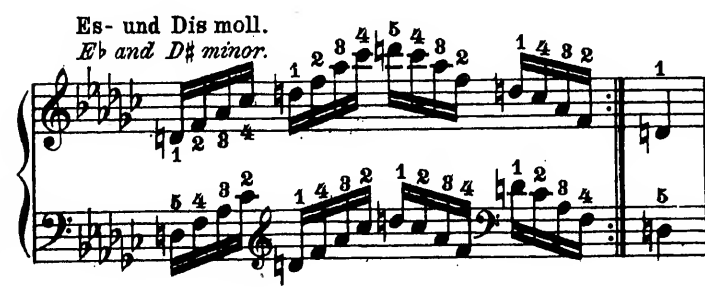
H moll. B minor.


Fis- und Ges moll.
F# and Gb minor.

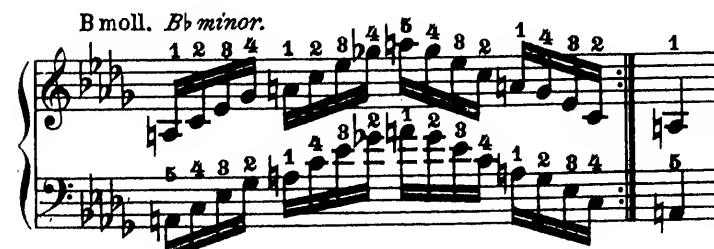

Cis- und Des moll. C# and Db minor.



As- und Gis moll. Ab and G# minor.


Es- und Dis moll.
Eb and D# minor.


B moll. Bb minor.



F moll. F minor.



Als eine schwierige, aber überaus nützliche Übung erweist sich später die Anwendung des Cdur-Fingersatzes auf alle diese Akkord- Arpeggien (Dreiklänge und Septimenakkorde).

*) Sie gehören nur zu den Molltonarten und befinden sich auf der 7. Stufe (dem Leitton) derselben.

As a difficult, but exceedingly useful exercise proves later to apply the C major-scale to all these Arpeggi (Common chords and Dominant - seventh).

*) They belong only to the minor-scale and are on the seventh degree (leading note) of it.